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HOW TO WRITE AN OPERA.

Frank Merry, in the *London Musical Opinion*, gives the following recipe on the writing of an opera: When the composer has thoroughly made up his mind to write an opera, the first thing that he must do is to somehow or other obtain a libretto. It matters very little what kind of a libretto; one will do as well as another—perhaps better. He may have a female cousin who yearns to become a poetess, or he may know an assistant at a music publisher's who, after business hours, is a musical critic; this kind of people would be only too glad of the opportunity of writing "words," and a volunteer is worth ten pressed men. The librettist obtained, it is only necessary to let him alone, and he is sure to produce something original; only the story should contain plenty of horrors and be decidedly immoral. When this unimportant detail has been got rid of, the next thing is to select a number of themes from operas already in existence. This is a proceeding of great delicacy. In fact, on this the whole art of opera-writing depends. And the reason for it is plain: the public only cares for music that it is familiar with. It will sit and writhe during the performance of anything new and strange; but should an old familiar cadence fall on its ear it will begin to show signs of unexpected intelligence, break into applause, and almost understand. By this method the critics also are saved much embarrassment. With regard to what operas to select from, that of course depends upon the taste of the individual composer; but when in doubt borrow from "Carmen." The next business is to write the overture, which should be crammed with as many subjects as possible, in all styles. The advantage of this is obvious, and can be seen in the works of all the great masters. For should the composer during the progress of the work find his invention fail him, he can fall back on the overture and make use of a portion of that. I have known the whole of an overture to be used in this manner, and always with good effect. It is now time to begin on the libretto. And here I would say to the composer, do not be a slave to it; do not allow it to interfere with you; and do not follow it if you do not want to. If a prayer or an intermezzo be not allowed for, do not let a mere libretto prevent your inserting them. Moreover should you have a favorite composition already written, whether a grand march or a pianoforte concerto, put it in by all means. When writing for the voice, the solo parts should be as high as possible. Of course this, with more ordinary voices, will make the music unsingable; but this must be considered a great advantage; for when (!) the music is to be performed the manager will be compelled to engage artists with extraordinary voices. Again, with regard to key, those only should be used which contain many sharps or many flats. A melody seemingly quite commonplace, and even contemptible, in such keys as G or C, often sounds quite original or even charming in C-sharp or G-flat.

The proprietor of a traveling circus announced that on a certain night a trained elephant would play the Russian Hymn on a piano with its trunk. When the evening came, the circus was crowded to the roof with an expectant public. After the usual performances had been gone through, four men carried in a cottage piano, which they placed in the centre of the arena. When the intelligent animal was brought in, he walked slowly three times around the ring, and then, amid the keenest excitement, advanced to the piano.

With a slight movement of his trunk he opened the keyboard; but scarce had he done so when a sudden change came over his appearance. His eye dilated with rage and fear; he lifted his trunk in the air, and then with a wild scream of terror he rushed out of the arena. The proprietor of the circus and the elephant's keeper held a short and hurried consultation, and then they, too, left the ring.

After a few moments the circus proprietor entered again, and announced with regret that the performance could not take place. The fact was, he said, that the elephant had recognized in the keyboard of the instrument a portion of the tusks of his long-lost mother, who had fallen a prey to the ivory-hunters of Africa.

Musicians appear to attract romance. Carl Tausig's widow still lives, and tells her adventures in Berlin. For years she accompanied her husband's concert tours; but finally was divorced from him. She never speaks of him as her husband, but always as the great musician whose fame could not be touched by small things. She ignored the frenzy which sometimes amounted almost to insanity in his later years. One day, when he was walking the floor, composing, the family cat arose and arched its back before him. It was an interruption he could not stand. Something must have given away in his brain, for he picked the animal up and threw it into the fire. He wept over its ashes afterward, and lamented his cruelty; but his wife found it safer to live out of his vicinity.

Mme. Tausig was the daughter of a Hungarian nobleman, and was betrothed to a count. Rubinstein played before some of her family, and she heard him. She broke her engagement, and resolved to devote her life to music. To-day concert pianists who wish for suggestions, consult Mme. Tausig. Her taste is considered infallible.

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KUNKEL'S POPULAR CONCERTS.

The season of Kunkel Popular Concerts at the Germania Theatre, Sunday afternoons and Thursday nights, continues to attract large and enthusiastic audiences. The programmes have been, as usual, replete with good things for lovers of music, enabling them to pass many pleasant and profitable hours. The following programmes have been rendered:

ELEVENTH AND TWELFTH CONCERTS.

Sunday Afternoon, March 29th, and Thursday Night, April 2nd.

1, Piano Duet, Operatic Fantasia, *Epstein;* introducing themes from Bellini's Norma and Sonnambula, Offenbach's Barbe Bleue, Flotow's Stradella, Wagner's Tannhaeuser March, Suppe's Banditten-streiche, and Boscowitz's Torchlight March; Mr. Charles Kunkel and Senor Ramon Aquabella——2, Cornet Duet, Alexis, Air with variations, *Mozart-Strassberger;* Miss Hattie and Clemens Strassberger——3, Song, Cavatina from Lucia di Lammermoor, *Donizetti;* Miss Josie Ludwig——4, Piano Solo, Gems of Scotland, Caprice de Concert, *Rive-King;* introducing Kathleen, Annie Laurie and the Blue Bells of Scotland; Mr. Charles Machacek——5, Song, Because I Love You, Dear, *Hawley*, Mr. Barrent Ten Broek——6, Tit for Tat, *Pontet;* Miss Lena M. Bingham——7, Piano Solo, Capriccio Brillant, Op. 22, *Mendelssohn;* Mr. Louis Hammerstein——8, Cornet Duet, Concert Polka, *Liberati;* Miss Hattie Strassberger and Mr. Clemens Strassberger——9, Song, Thy King, *Rodney;* Miss Allave Garbarino——10, Clarionet Solo, Cavatina, Tyrant, Soon I'll Burst Thy Chains, from Barber of Seville, *Rossini;* Master Toney Sarli——11, Song, The Maids of Cadiz, *Delibes;* Miss Josie Ludwig——12, Piano Duet, Polo Galop, *Dinkgreve;* Mr. Charles Kunkel and Senor Ramon Aquabella.

THIRTEENTH AND FOURTEENTH CONCERTS.

Sunday Afternoon, April 5th, and Thursday Night, April 9th.

1, Piano Duet, Il Trovatore, Grand Fantasie, *Melnotte;* Mr. Charles Kunkel and Senor Ramon Aquabella——2, Song, A Day Dream, *Strelezki;* Miss Marie Kern——3, Piano Duet, Concerto in F sharp minor, *Hiller;* Mr. Charles Doerr; orchestral accompaniment on a second piano by Mr. Louis Conrath——4, Song, Waiting, *Millard;* Mrs. Nan Brophil——5, Song, The Heart Bowed Down, *Balfe;* Mr. G. T. Dickson——6, Duet for Two Pianos, True Hearts, Grand Concert Waltz, *Von Wilm;* Messrs. Charles Kunkel and Louis Conrath——7, Song, Angel's Serenade, with Violin Obligato, *Braga;* Miss Mattie G. Davis and Mr. Carl Tholl——8, Violin Solo, Greetings from Hungary, *Vogrich;* Miss Laura E. Boette——9, Song, Magnetic Waltz, *Arditi;* Miss Bertha Winslow——10, Song, The Resurrection, *Shelley;* Mr. J. B. Shields; with violin, organ and piano accompaniment——11, Piano Duet, Tourist March, *Sisson;* Mr. Charles Kunkel and Senor Aquabella.

FIFTEENTH AND SIXTEENTH CONCERTS.

Sunday Afternoon, April 12th, and Tuesday Night, April 14th.

1, Duet for Two Pianos, Tannhauser March, *Wagner-Liszt;* Messrs. Louis Conrath and August F. Reipschlaeger——2, Song, I Dreamt (Reverie), with Violin Obligato, *Schira;* Miss Lillian Sutter and Mr. Carl Tholl——3, Piano Solo, Concertstueck in C major (new), *Conrath;* Mr. Louis Conrath; orchestral accompaniment on an organ and second piano by Messrs. August F. Reipschlaeger and Charles Kunkel——4, Violin Solo, Fantasie, *Beriot;* Miss Rose Ford——5, Song, Page Aria, from the Huguenots, *Meyerbeer;* Miss Jessie G. Isbell——6, Piano Solo, *a*, Air de Ballet (dedicated to Mr. August F. Reipschlaeger), *Conrath; b*, Valse Caprice, *Rubinstein;* Mr. August Reipschlaeger——7, Song, You, Ballad, *Robyn;* Miss Hermina Juengling——8, Duet for Two Pianos (Grand Fantasie, treating themes from Weber's Oberon, Preciosa and Freischuetz), *Lysberg;* Messrs. Louis Conrath and August F. Reipschlaeger——9, Song, My Little Darling, *Gomez;* Miss Ida Phelps——10. Violin Solo, *a*, Berceuse (Cradle Song), *Simon; b*. Kuiawiak, Second Muzurka, *Wieniawski;* Miss Rose Ford——11. Piano Duet, American Girls' March (by request), *Kunkel;* Mr. Charles Kunkel and Senor Aquabella.

SEVENTEENTH AND EIGHTEENTH CONCERTS.

Sunday Afternoon, April 19th, and Thursday Night, April 23rd.

1, Piano Duet, William Tell (Overture Rossini), (Grand Concert Paraphrase), *Melnotte;* Mr. Charles Kunkel and Senor Aquabella——2, Song, For You, *Smith;* Mrs. Clara Bollinger——3, Piano Solo, Concertstueck in A minor, *Paderewski;* Mrs Nellie Strong Stevenson; orchestral accompaniment on a second piano by Mr. Chas. Kunkel——4, Song, The Brightest Eyes, *Stigelli;* Mr. Ora Pearson——5, Song, Still is the Night, *Bohm;* Mrs. A. F. Peeler——6, Song, The Gay Gitana, *Harriss;* Mrs. Ora Pearson——7, Duet for Two Pianos, Polonaise in E major, *Weber-Liszt;* Messrs. Charles Kunkel and Louis Conrath——8, Song, Duet, The Fishermen, *Cabussi;* Miss Lee Rabuske and Mrs. Clara Bollinger——9, Song, 'Tis I Alone can Tell, *Riegg;* Mr. W. W. Gibson——10, Violin Solo, *a*, Canzone, *Bohm; b*, Danse Hongroise (Ungarische Tänze), *Papini;* Mr. Charles Kaub——11, Song, Duet, Go, Pretty Rose, *Marzials;* Mr. and Mrs. Ora Pearson——12, Piano Duet, Night Blooming Cereus, Polka, *Scheuermann;* Mr. Charles Kunkel and Senor Ramon Aquabella.

POPE GREGORY THE GREAT.

In the Middle Ages legend and history united in making Gregory the author of all and each of the church melodies, and that he made them by divine inspiration—a belief which they expressed in art by the symbol of a dove whispering in his ear, and which is a distinguishing mark of that Pope in his many pictures and statues. It would require large space to follow the growth of this chant throughout Europe. Gregory established two schools for teaching it—one at the Lateran, the other at St. Peter's at the Vatican. It was to the sound of these notes that the missionaries he sent to England chanted their hymns, while King Humbert sat awaiting them in the open air near the town of Canterbury. Charlemagne brought teachers of this music from Rome, and established schools of ecclesiastical music at Metz and Soissons. And here, in this new kingdom, where a fresh and active civilization grew up, this Gregorian chant, which not only had the early Christian music in it, but which had fragments of the ancient Roman music, accompanied the services of the church. Thus it has been deduced, and with much probability, that "the Gregorian melody forms the classical basis of our European music; and it is upon its principles that even the productions of to-day are originally founded."

THE FLUTE.

The flute, made from the horn of the reindeer, is one of the first musical instruments of which we have any knowledge. Later it was used in Egypt, in Rome, and in Greece became the instrument of fashion from its adoption by Alcibiades. In Rome the flute became the only instrument used for religious purposes; and Mendelssohn remembered this old Roman use of the flute when in his symphony of "St. Paul" he had the pagan chorus "Oh, Be Gracious, Ye Immortals" accompanied by a flute obligato.

In 1834 Boehm effected an absolute change in the flute, and the flute now most used is called the Boehm flute. The different modern composers have recognized the value of the flute in opera work; Verdi using it in Aïda, Berlioz in the "Requiem," and Wagner in many of his operas.

The piccolo flute is the highest-pitched instrument in the orchestra, and was used for feverish, frenzied passages. Hence it was almost always employed in descriptions of the infernal regions, or for drunken orgies. Beethoven, however, has made it the instrument for the shrill piping of the wind in the Sixth Symphony, while in the "Huguenots" it is used by Meyerbeer to express the shrieks of the wounded.

VIBRATION OF VIOLIN STRINGS.

A violin string, like every sonorous body, vibrates not only as a whole, but also in each of its several fractions or aliquot parts—one-half, one-third, one-fourth, one-fifth, etc. Each of these parts gives a separate note, the half strings yielding just the octave of the open string; the one-third strings giving the fifth above the octave; the one-fourth strings giving the double octave; the one-sixth strings giving the fifth above the double octave, etc. These harmonic tones are brought out on stringed instruments by lightly touching the strings at the nodes or divisions of its aliquot parts—one-half, one-third, one-fourth, one-fifth, etc., so as to prevent the string from vibrating as a whole, while allowing it to vibrate in its several parts.

The coming musician in France appears to be M. Bruneau. He has new ideas, not only in operatic, but also in ecclesiastic music, as the following account of his Requiem, recently sung in London and Paris, shows:

The work is dedicated to the composer's mother and father; it is avowedly intended for cathedral as well as for concert use; and in addition to the vocal quartet and chorus, a very full orchestra, and the organ, it employs a choir of children. The young folks, who are concealed with the harps in the organ loft, first enter at the close of the "Tuba mirum," which in itself is announced by single trumpet notes, hurled from right to left of the orchestra, intoning an old ecclesiastical chant. The "Hostias" is sung by the children alone from the organ loft, accompanied by harp and organ. There are short solos interspersed throughout the "Requiem," the most important, perhaps, being the tenor solo which opens the Sanctus, and the soprano solo and chorus at the Agnus Dei, while in the closing prayer for Perpetual Light the chorus sing with closed lips until the final amen of soloists and children dies away.

MAJOR AND MINOR.

Beethoven's Trio in C minor, No. 3, is poetic, symmetrical, and easy enough to make it the most popular of all his trios. When first performed in the presence of Haydn, the latter advised the composer not to publish it, as, in his opinion, it was "the music of the future," and not suited to the taste of the musical public of that time.

A serious accident recently befell Joseph Mayer, known everywhere as the Christ in the "Passion Play" at Ober-Ammergau. While he was engaged in helping to haul a tree to a wagon, the tree slipped from those hauling it and knocked Mayer down, falling on one of his legs. The limb was so badly crushed that it was found necessary to amputate it.

It is not only in Italy, in Germany, and in France that the question of hats at theatres raises acrimonious discussions. It is stated that at Bucharest this famous question has just caused a lawsuit. A member of the audience, having been placed behind a lady who carried a monumental head-dress, protested that he could see nothing, and demanded the the return of his money. This having been refused, he instituted an action, and the matter is now before the courts.

Ole Bornemann Bull, the famous violinist, was born Feb. 5, 1810, at Bergen, Norway. His father, it is said, attempted to coerce him into the study of theology, but the boy did not take kindly to that profession. In 1828 he studied law at Gottingen, and, in consequence of a duel at Minden, fled to Paris in 1831. He attempted to drown himself in the Seine, but was rescued, and acquired the patronage of a lady of rank. From that time he rapidly rose to fame as a violinist, being at the time of his death, Aug. 18, 1880, the greatest in the world.

In the course of the new constructions in the Waehring suburb of Vienna, an old haunt of Franz Schubert's has been opened up. It was established as a cabaret with a garden attached in 1771 by a restaurateur named Biersack, and in the garden still stands an old chestnut tree beneath which Schubert composed his aubade, "Hark! Hark! the Lark!" to Shakespeare's words. At present it bears the sign of Schubert's Garden, and is still famous for the white wine of which he was so fond.

Leoncavallo's hitherto unknown opera, "Chatterton," has had a successful first representation in Rome, the composer being many times called before the curtain. "Chatterton is a work of Leoncavallo's younger days, before he had been heard of. It has been but slightly altered for this performance. The composer himself declares that on examining his youthful work after several years, he found nothing to change from the point of view of expression and fitness. The melodies written so long ago seem to him to-day sufficiently appropriate, and he has therefore left the work in its original freshness, correcting only, in some few particulars, the orchestration.

It is a curious anomaly that Matthew Arnold, whose exquisite lines are pregnant with a whole-souled love of nature, and who believed in the refining and enlightening influence of poetry, was absolutely indifferent to music. He attended the Wagner operas at Munich because their stories interested him and the libretto was so poetically written. When studying the German schools he never tired of the lessons in general, but complained that "they make me hear too much music." The Welsh Eisteddfod he declared "a wonderful sight and a credit to the country that can produce it," but does not touch upon its music.

According to the Paris *Figaro*, Ambroise Thomas owed his sudden death to his own imprudence. He was remarkably robust and healthy for one of his age, and this made him careless in his habits. He had a cold, and his doctor forbade him to leave the house. But he nevertheless attended a concert, and on the night following had an attack of a slight heart trouble from which he has suffered for years. Feeling hot and feverish he got up, opened the window, and exposed himself, thinly clad, to the cold air. The result was an attack of pneumonia to which he soon succumbed.

Speaking of Paderewski and his recent reported utterances to the effect that he did not hope to equal Liszt or Rubinstein, M. Rivarde, the violinist, said: "Paderewski is, of course, a great artist, but an unseemly furore has been created about him. His phenomenal success depends on three things. First, he is a great artist; second, the Steinway Piano Company, whose instrument he uses, spent $40,000 in advertising him; third, he has yellow hair. The next artist has but to select a different color of hair. Paderewski is a better business man than he would have you believe. His local managers can attest that. He screens himself behind one Hugo Goerlitz, who has been characterized as little more than a gentlemanly valet, who pours glasses and does such offices."

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ART AND MONEY.

If music is to be placed on a purely business basis, what will be the ultimate fate of the art? It is doubtful, says an exchange, if any profession can survive if the accumulation of money is the chief object. The poet who should repress all inspiration until he is satisfactorily paid for producing it is the poet whose fame would not outlast his life; the composer who should wait for a check before he wrote his symphony is the composer who would have no place in the temple of fame; the physician who refused to prescribe for a suffering fellow mortal before he received his fee is the man whom the dictionaries define as quack. What is enduring in all art is that which has no relation to business. An artist must live, and he is always worth the salary he receives! but he is what he is through the love for his art, through the instinct which has impelled him to become what he is. If he is a true artist he did not study for the purpose of making money, but to conquer the art which he loved. How many symphonies have received their worth in money; how many composers have been rated at their commercial value? Was Milton thinking of the five pounds payment when he wrote "Paradise Lost"? or, coming down to our own times, did Dr. Dvořák reckon on the price when he composed his latest symphony? Inspiration, fortunately for the world, has not yet learned business methods, and a Schubert will yield to his genius with no thought of a bank account. Those who deal in art on a purely business basis should remember that they are in danger of depriving art of any value whatever. They are living on the works produced by genius, and when genius follows their methods, when inspiration is only a matter of dollars and cents, they will be left to starve. We live in a very practical age, but society is held together and makes progress through an Arnott, who surrenders his pain-saving inventions free to a suffering world; to Pheidias, who lives only to imprison eternal beauty in marble; to Beethoven and Mozart, whose sole object is to allow eternal beauty to speak through their works. Had the world's geniuses been practical men they might have lived in greater comfort, but posterity would have been the sufferer. Art is too precious to drag down to a trade basis, which only stifles it. If our country is to produce genius, perfect freedom must be allowed in preparing and nourishing the intellectual and emotional soil from which genius springs and flowers. Commerce is one thing, art another; both are noble and essential to the welfare of a nation, but commerce nourishes the body and art the soul. Physical health and beauty are beyond praise, but so long as a man remains something more than an animal so long will he need the nourishment that springs from pure and ennobling art.

AN ARTIST ON MODERN SINGING.

None of the foreign artists who have sung in America won a higher place than Lilli Lehman. She has recently given to a German paper some thoughts on modern vocal art that deserve attention by all who hope to make a musical career either as teacher or artist. On the subject of preparatory work, she says: "It is almost impossible to write briefly about voice building; the subject would, I fear, carry me away too far. Yet one remark I may make. Most people have very false conceptions on methods. Some think the Italian, others the German, the better. Now, both schools when they are good are grounded on one and the same basis; both are perfectly alike, one and the same. Perhaps at present, by the German school people understand Wagner singing; by the Italian, coloratura singing; to the layman these conceptions may seem two different ones, but to the artist both German and Italian must be the same. A good singer must be able unreservedly to do both, for both can be achieved by effort, industry and thought. Whoever cannot do so cannot, in my opinion, claim the name of artist. I except no one, man or woman. The only difference between the old and new singing methods consists in this, that in earlier days people had six or eight years' instruction in singing and acting, and that now is all over in one year. In such period nothing can be attained. * * * * To create a role, breathe life into it, to physically master it, to make it one's own, to pass into it, to sing one's self into it requires years, and then when one has sung it a hundred times one smoothes down irregularities without forgetting to remain grand, noble and *massvoll*. How many think of this to-day? To sing exercises, to hold long notes, to practice breathing is quite out of fashion now. 'Singing scales tire me too much,' they say; yes, but one who can sing scales well finds everything else easy, and this is the secret to keep the voice young and fresh even into advanced old age. My mother used often to say to me: 'For knowing the music and mere singing nobody will give you a penny. You may be sure of that. When you have sung a great role you must at the end be so fresh that you could sing it over again; your voice must have that endurance. One should always, too, have half a tone more than one wants, either up or down.' Admirable teaching, which I benefitted by after my mother's death, and which I recommend to all singers.

"As the study and preservation of the voice are so difficult, the singer requires the greatest amount of rest. If one practices honestly and well his two hours a day, on an average, one has done quite enough. Avoid or very seldom enter society; take care of yourself by good, refreshing sleep, and go to bed early; take bodily exercise in good, fresh air, for the mental work requires a counterpoise. Good, nourishing food, in moderation; the words moderation and limits means as much for the life as for the performance of an artist. * * * To counsel young aspirants is difficult; that is one give one's best and nobody heeds it. But one thing before all there must be; before all industry, and then industry. Add to this voice, talent, perseverance, wide knowledge in all fields, a sound body, unlimited devotion to art—and then with time they may be something."

The city of Guanajuato, in Mexico, has a magnificent opera house that has been just completed at a cost of $1,500,000, and was twelve years in building. It belongs to the government, which assumes all expense connected with running it, save that of lighting, the company playing receiving the gross receipts with that deduction.

CITY NOTES.

E. R. Kroeger gave a very successful piano recital on the 20th ult., at Indianapolis, Ind.

Miss Katie Jochum, of 1905 Lami Street, has a large and interesting class of pupils. Miss Jochum has proven herself a capable and conscientious teacher.

W. D. Armstrong gave a splendid concert at Bunker Hill, Ills., for the benefit of Shurtleff College at Alton. He will also be heard at Staunton, Ills., and Greenville, Ills. Mr. Armstrong expects to leave for Europe in June next.

Miss Bernice Crumb, a former pupil of E. R. Kroeger, is meeting with much success in concerts in New York. The papers there have given her very high praise.

Miss Clara Stubblefield, the pianist and teacher, is kept quite busy with her classes. Miss Stubblefield is also engaged at one of the leading educational institutes.

The musical programmes of the Non-Sectarian Church attract a great many lovers of music to its services. Senor Aquabella is in charge of the organ, and to his able efforts is largely due the success of this feature of the church work.

A very enjoyable musicale was given at Vera Hall, Clifton Heights. Among the principal numbers of the programme were piano solos by Miss Nellie Paulding, and vocal solos by Miss Bertha Winslow.

Louis Hammerstein, assisted by Mrs. Louis Hammerstein, soprano; Mrs. G. E. Gruen, alto; Otto Hein, tenor; and Ed. Dierkes, baritone, gave an Easter song service at Lafayette Park Presbyterian Church. The programme was well varied, and admirably rendered.

George Enzinger, organist of the Salem German M. E. Church, 15th and Wash Sts., gave choral concert there on the 8th ult. The programme included the Forty-second Psalm by Mendelssohn, organ solos, piano duets and choruses. The concert was very successful, and reflected special credit upon Mr. Enzinger, the director.

Miss Rosy M. Faust, daughter of Mr. and Mrs. M. Faust, will be married to Mr. Alfred L. Kiel on the 5th inst., at St. Kevin's Church. Miss Faust is well known in musical circles. A reception will be held at the residence of the bride, 3226 Caroline St. The REVIEW extends its congratulations to the happy couple.

The new organ built by Geo. Kilgen & Son at the German Evangelical Bethania Church, was formally opened by a splendid programme under the direction of F. S. Saeger, the organist, on the 19th ult. The organ is a magnificent piece of workmanship. The case is of modern design, selected figured ash, and oil finish. It is 16 feet wide, 12 feet deep, and 23 feet high. All the front pipes speak, and are highly decorated in gold and oil colors. It has two manuals; compass CC to C4; 61 keys. The pedal compass is CCC to F, 30 keys. There are 32 stops, 1737 pipes, and 7 pedal movements. Mr. Saeger played the instrument in an artistic manner, bringing out all its admirable qualities.

MUSICIANS ELECT OFFICERS.

The National League of Musicians has elected officers for the ensuing year as follows: President, Alexander Bremer, of New York; vice-presidents, George Nachman, of Baltimore, J. H. Eschman, of Minneapolis, and F. Arrico, of Birmingham, Ala.; secretary, Jacob Beck, of Philadelphia; treasurer, George Schath, of Cincinnati; trustees, H. Asmus, of Buffalo, C. H. William Ruhe, of Pittsburg, J. Schmalz, of Cincinnati, E. A. Drach, of Chicago, M. Christensen, of Salt Lake. Mr. Ruhe was elected chairman of the board.

A committee has been formed at Schwerin to erect a monument to the memory of Flotow, the composer of "Martha."

An offer of over $100,000 for a short series of performances has been declined by Mary Anderson Navarro. She says that she is done with the stage forever.

Medicine.—Highly spoken of as a pain reliever in the treatment of neuralgia, rheumatism, etc., is Antikamnia. As may be imagined, says the *London Lancet*, it is a most valuable addition to the list of coal-tar derivatives of the benzole series, into which, however, certain amine groups have been introduced. It is a white powder, not disagreeable to take, and of alkaline reaction. It may be had either in powder or tablet form, the later being in five-grain size. It affords relief to existent pain, and by the presence in it of the amine group exerts a stimulating rather than a depressing action on the nerve centers and the system generally. It possesses great advantages over other crystaline coal-tar products, and is a boon to headaches of all descriptions, nervousness from brain work, excesses, severe colds or grippe, and all conditions in which pain is prominent. Antikamnia tablets, bearing the monogram AK, are kept by all druggists. Two tablets, crushed, is the adult dose. A dozen five-grain tablets kept about the house will always be welcome in time of pain. Antikamnia has, in contradistinction to other coal-tar products, a stimulating action on the nerve centres and the vital functions, especially the heart.

Lillian Russell will sail for Europe the latter part of May. She will return August 1st to rehearse a new opera with which she will open her next season, September 14th, at Scranton, Pa.

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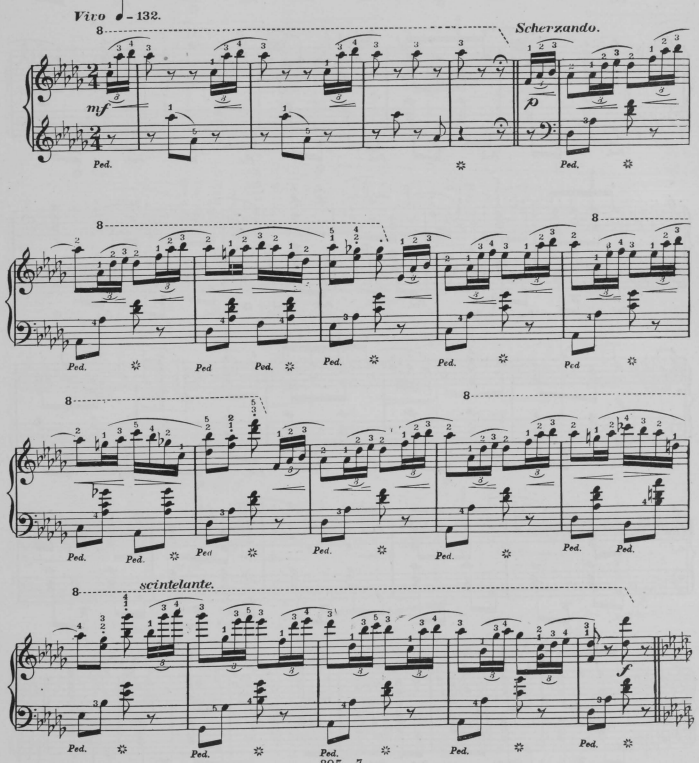

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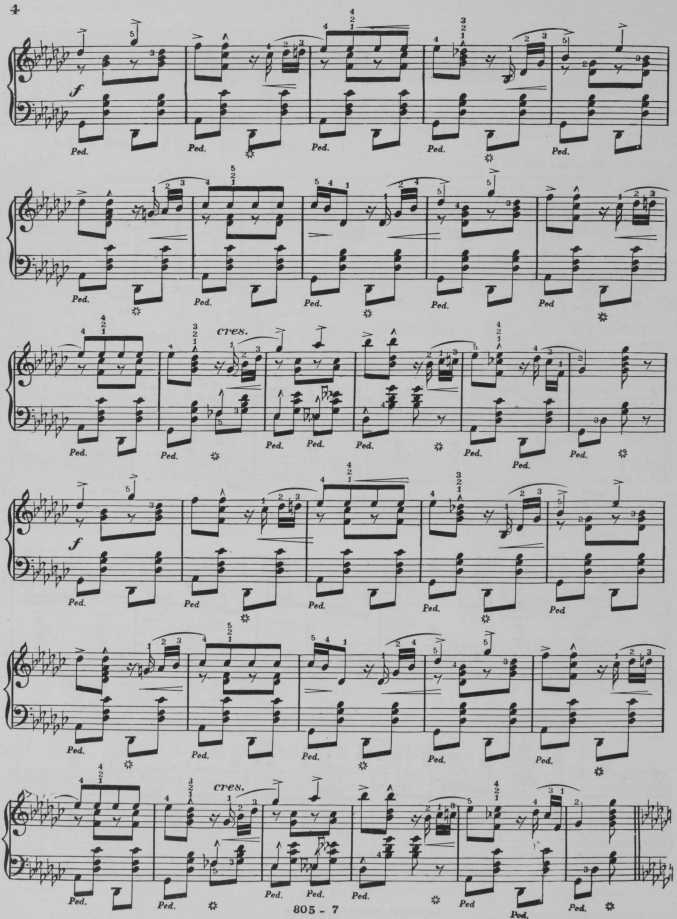
f
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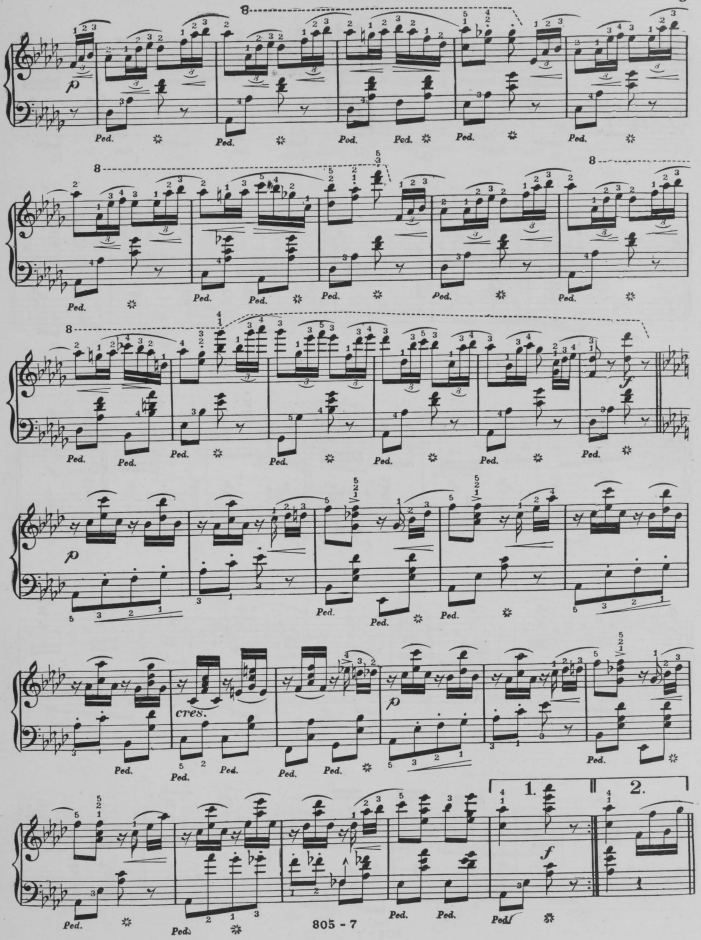
cres.


p
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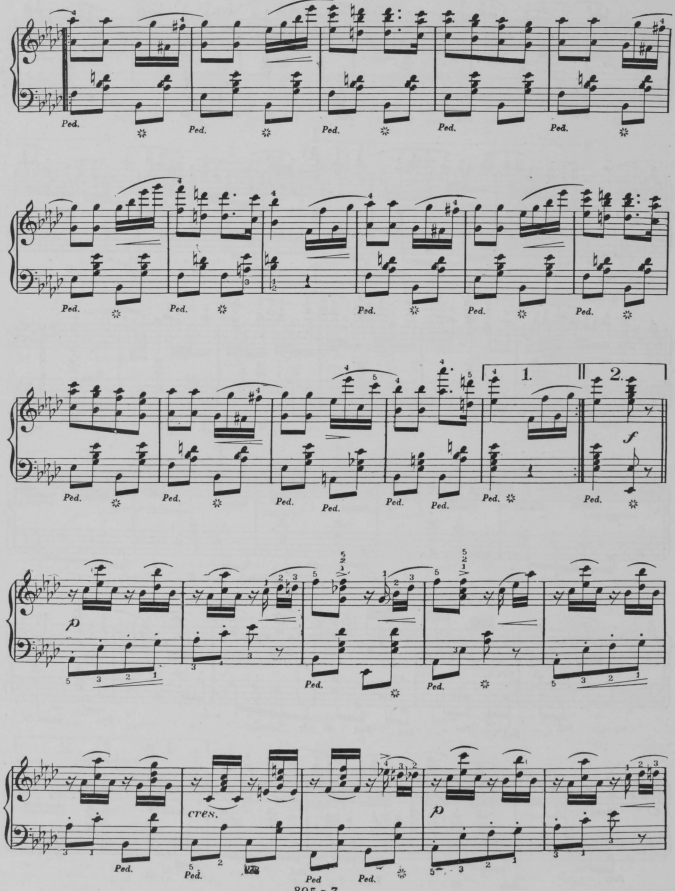
cres.
f
1.
2.


Ped.
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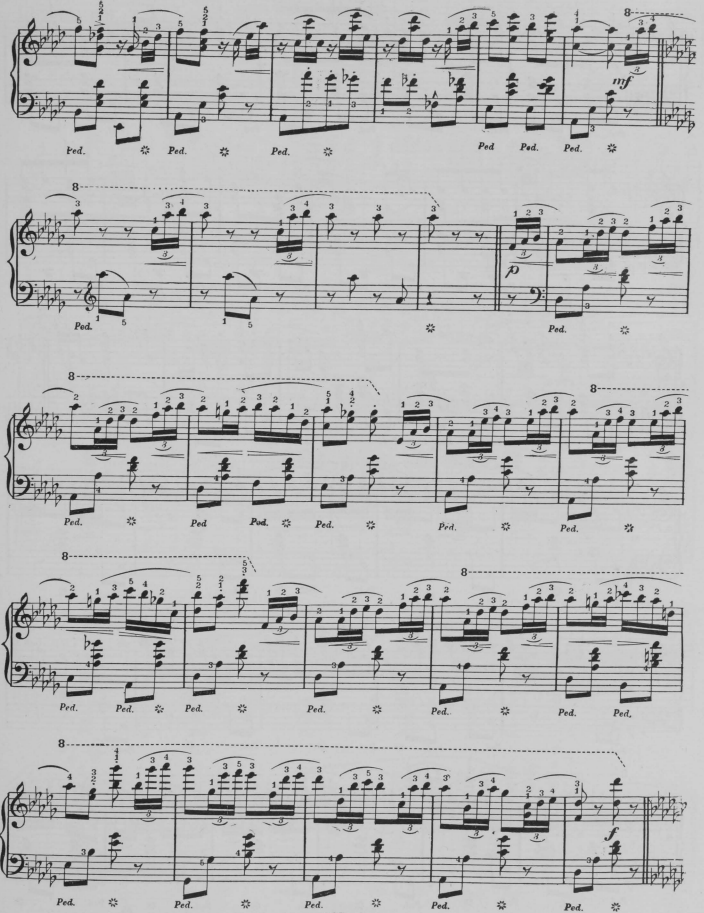
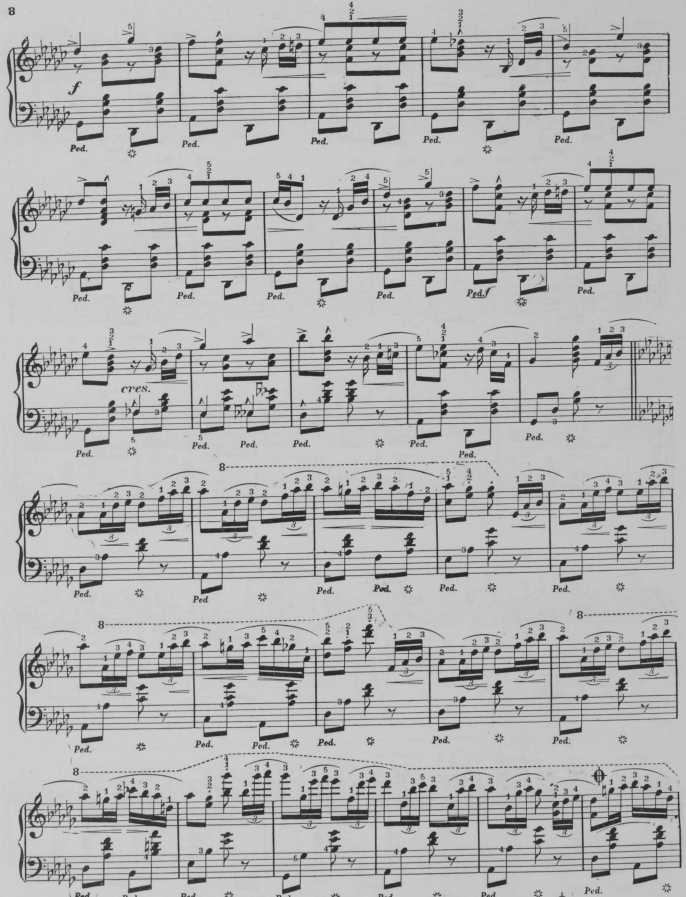
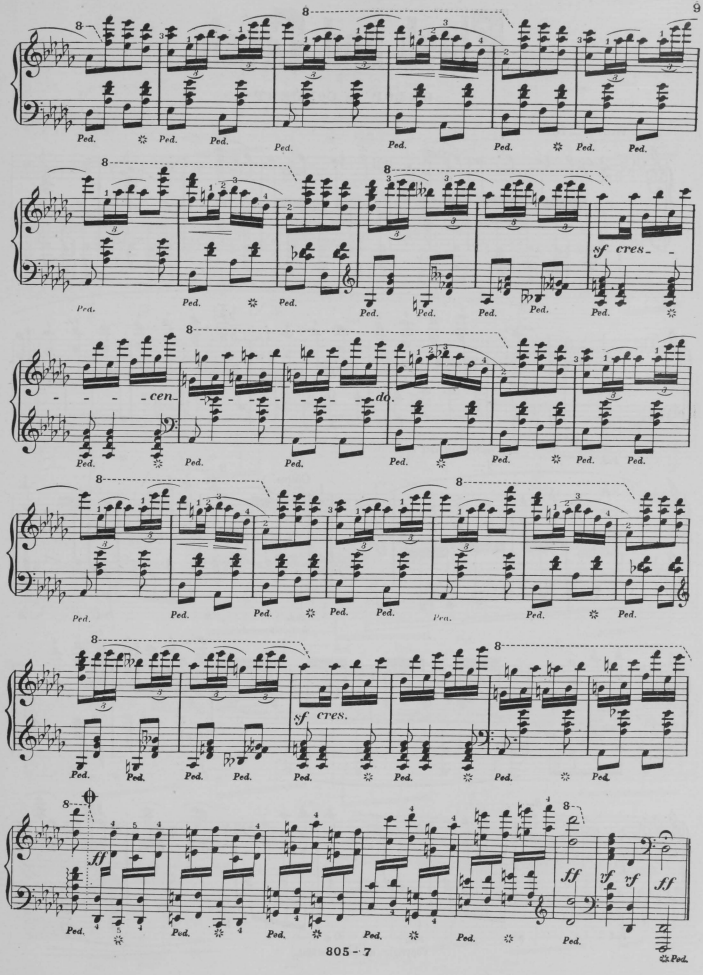

8
mf
Ped. Ped. Ped. Ped Ped. Ped.
8
p
Ped. Ped.
8 8
Ped. Ped Ped. Ped. Ped. Ped. Ped.
8 8
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.
8
f
Ped. Ped. Ped. Ped. Ped.

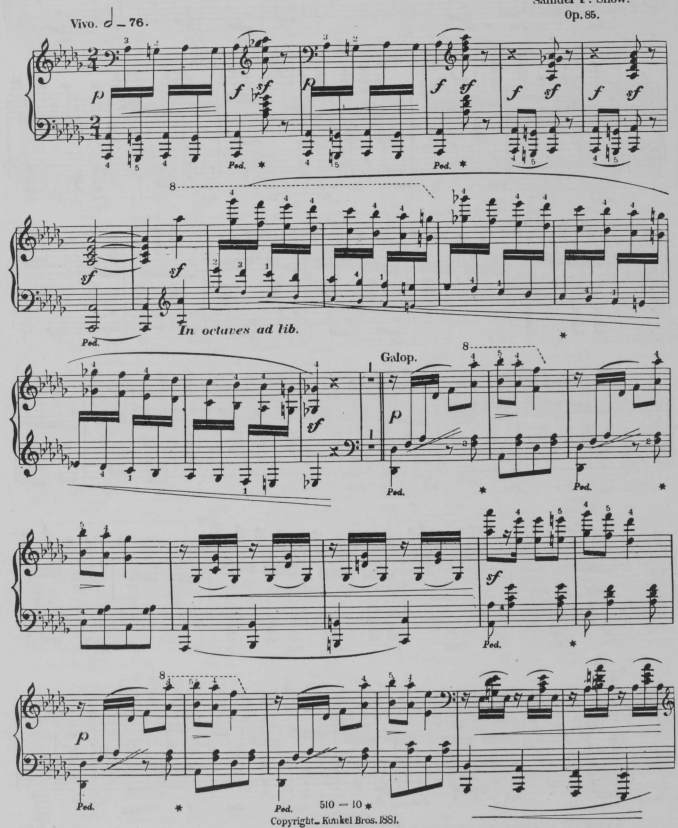

f
Ped.
cres.
8
805 - 7 To shorten the piece skip to page 9


cen.
do.
sf cres.
sf cres.
ff
ff
vf
vf
ff
Ped.

Flash and Crash

GALOP de CONCERT

Samuel P. Snow.
Op. 85.



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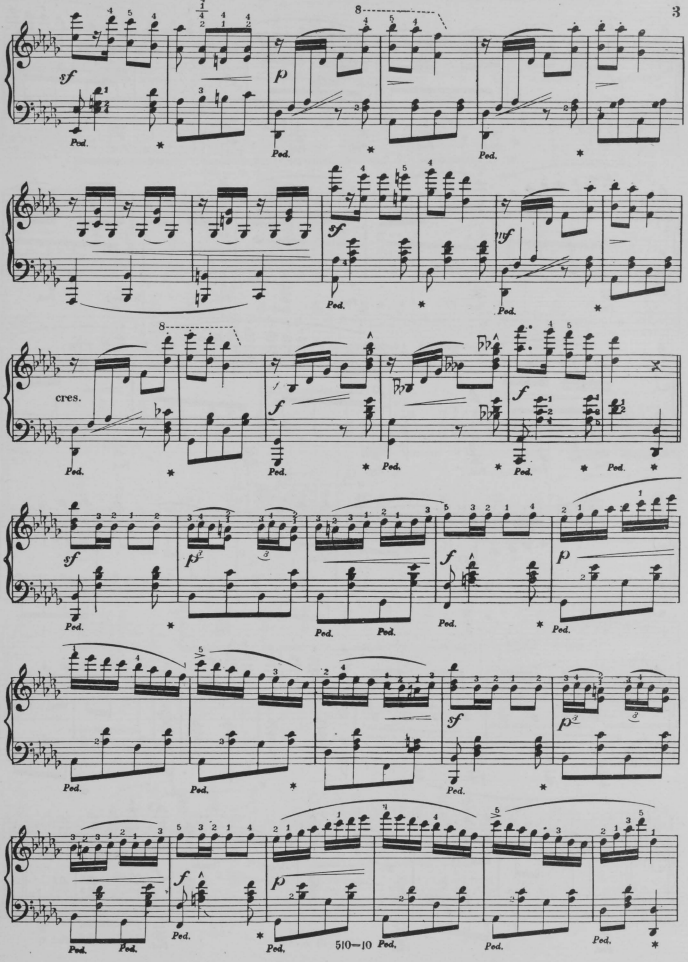
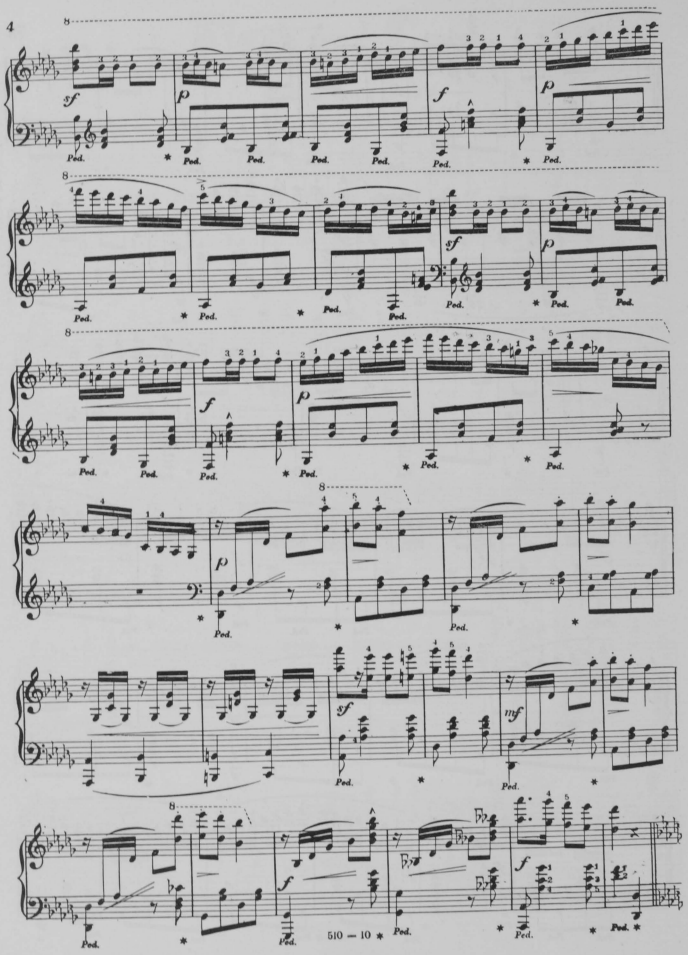

sf
p
Ped.
sf
mf
cres.
f
sf
p
f
p
sf
p
f
p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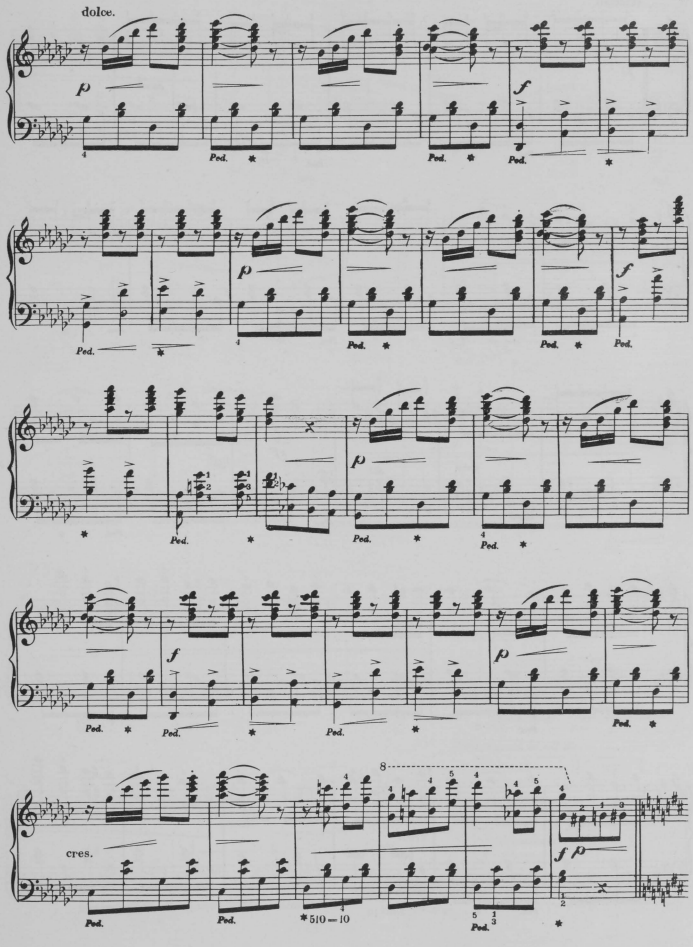
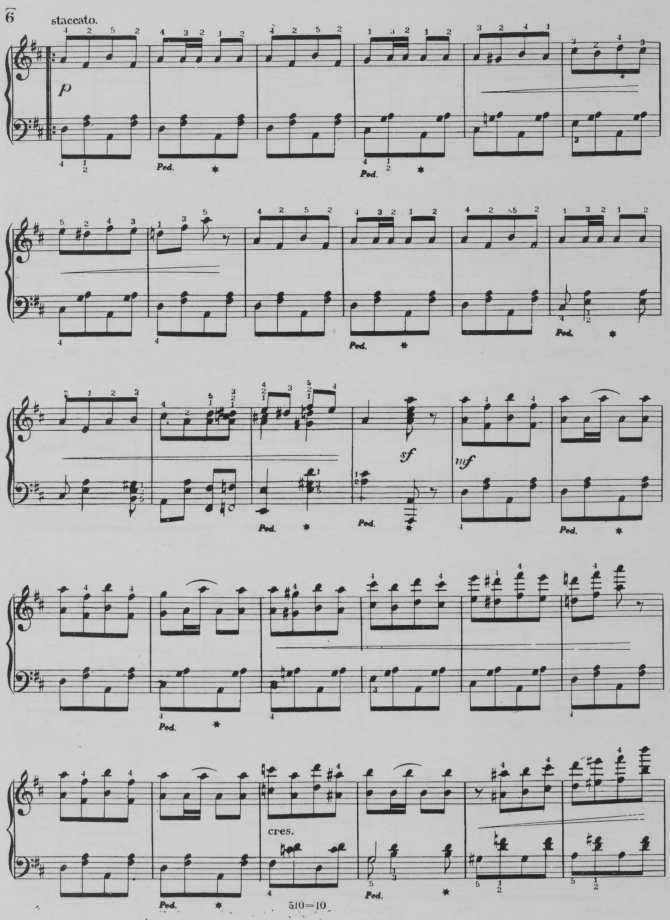
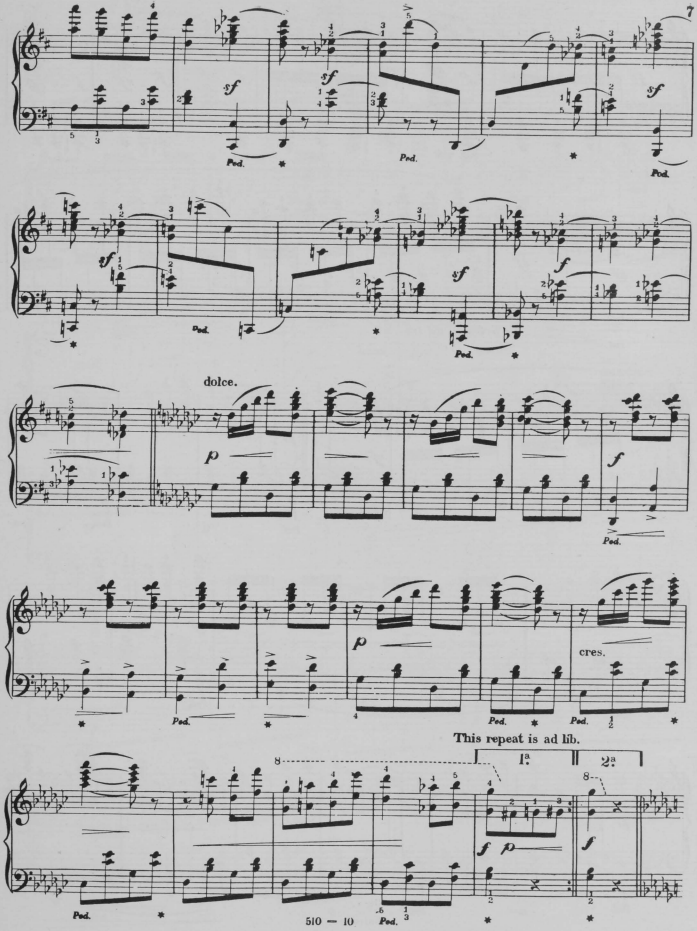
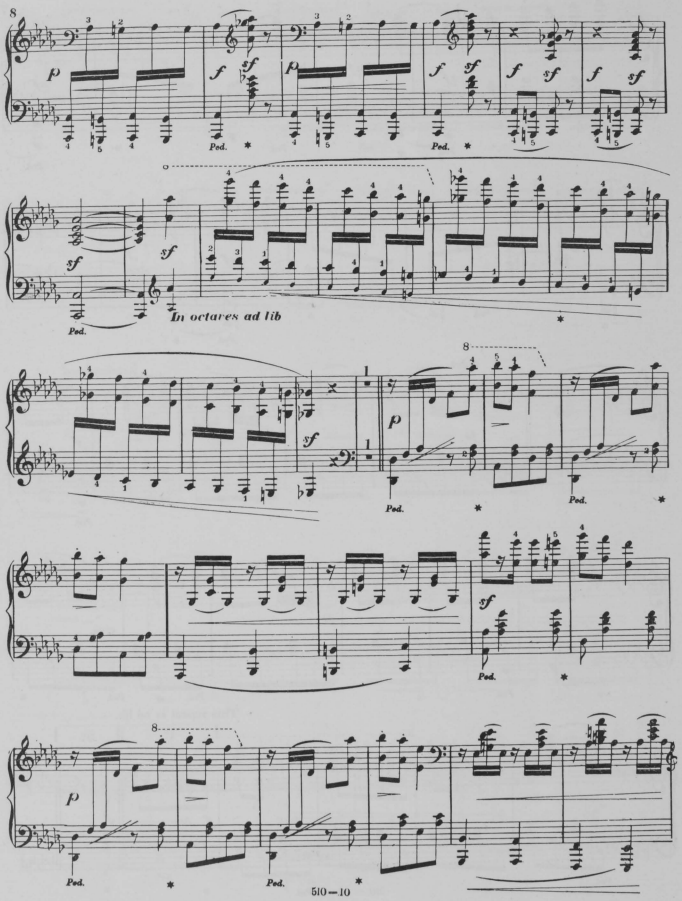
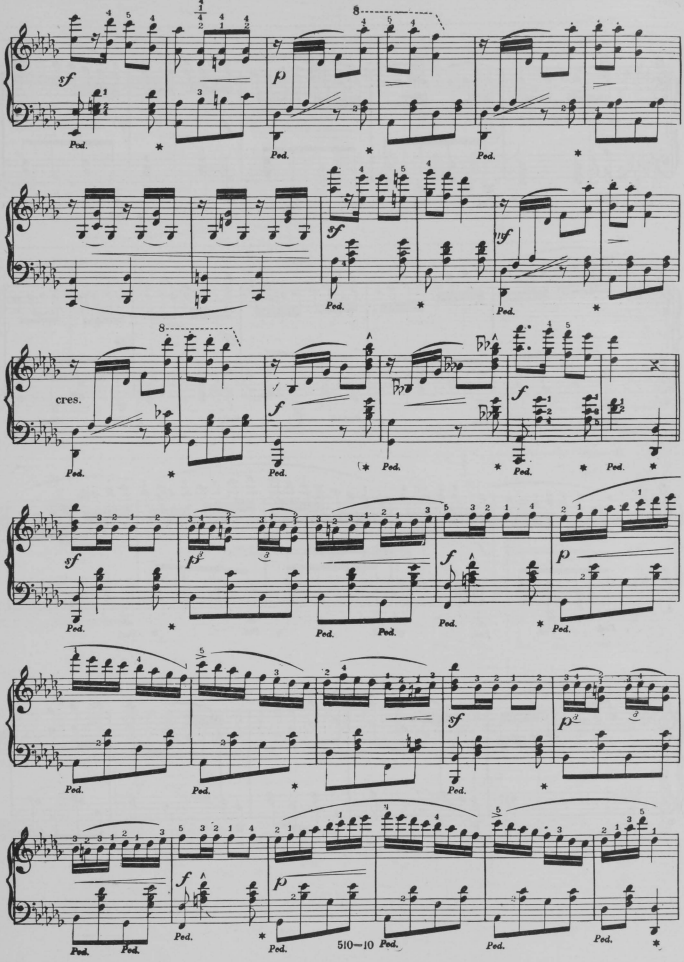
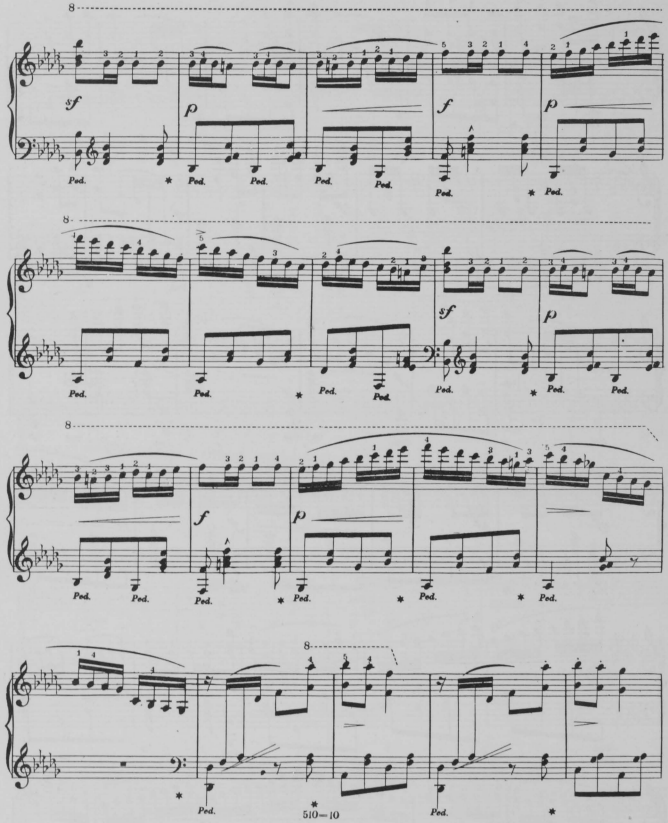

dolce.
cres.


staccato.
p
Ped.
Ped.
Ped.
Ped.
Ped.
sf
mf
Ped.
Ped.
Ped.
cres.
Ped.
Ped.


dolce.
cres.
This repeat is ad lib.
1a
2a


In octaves ad lib


sf
p
Ped.
cres.
f
mf


8
sf
p
f
p
Ped.
8
sf
p
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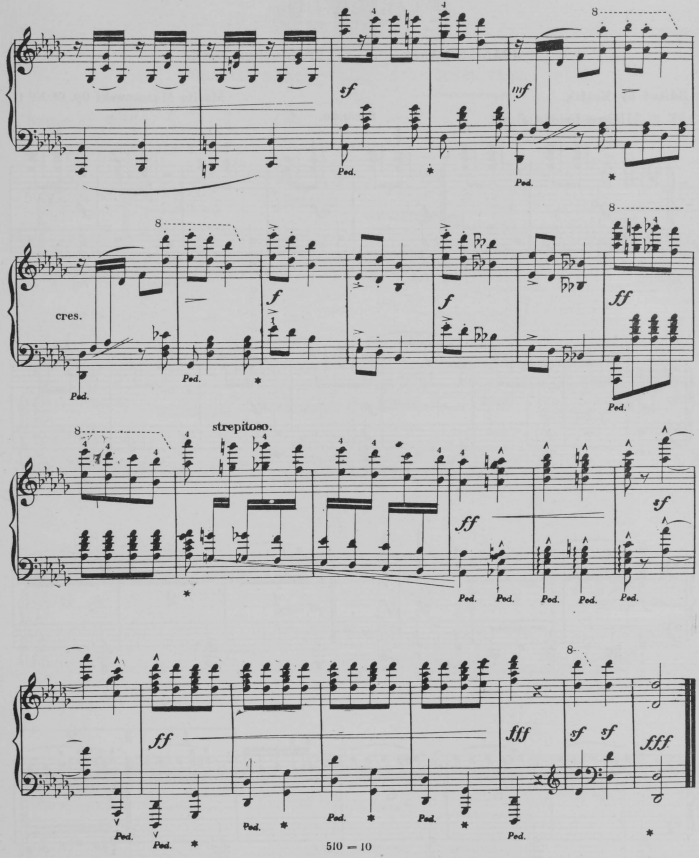
8
f
p
Ped.
8
Ped.
Ped.

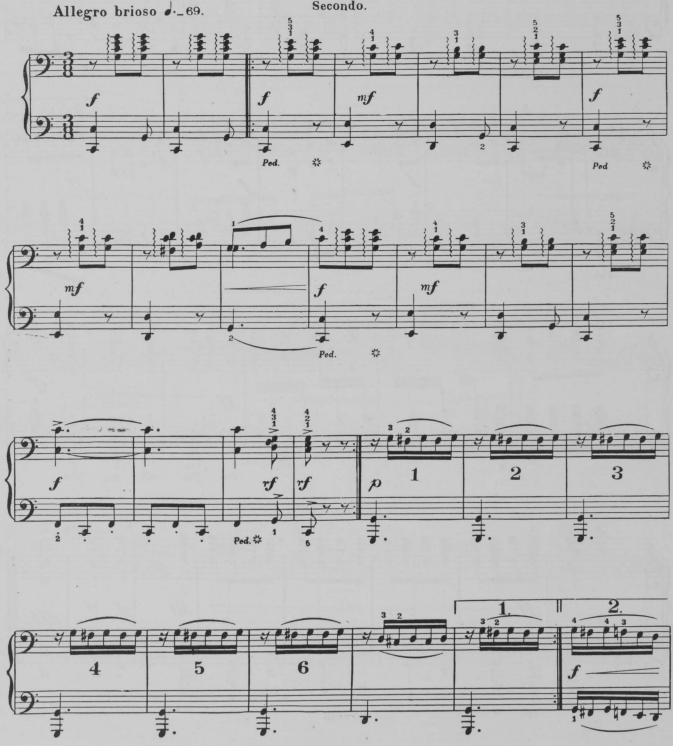

sf
inf
Ped.
cres.
f
ff
strepitoso.
fff
sf

MADRID.

SPANISH DANCE. SPANISCHER TANZ.

Edited by Kullak. Moritz Moszkowski Op. 12. Nº 1.

Allegro brioso ♩.=69. Secondo.



1398 - 4

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SPANISH DANCE ~~~~ SPANISCHER TANZ.

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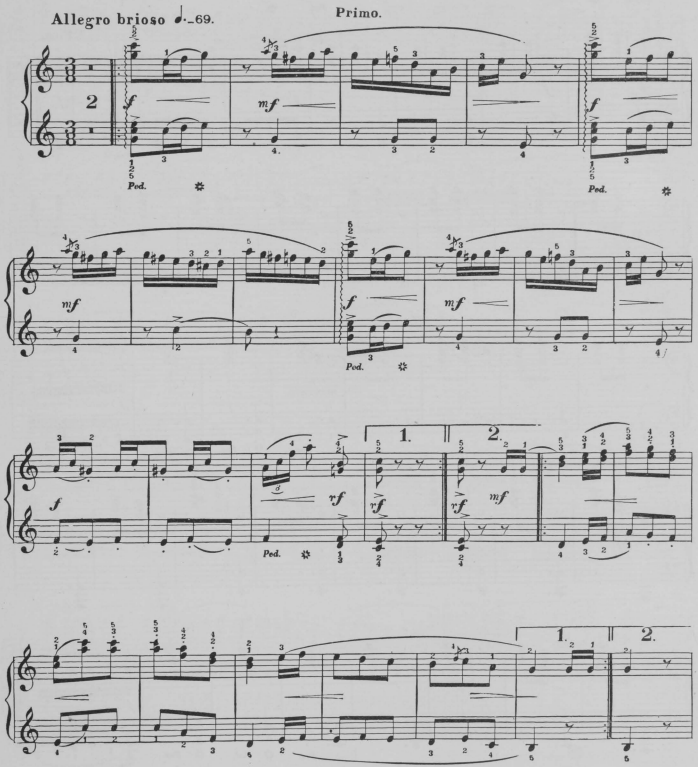
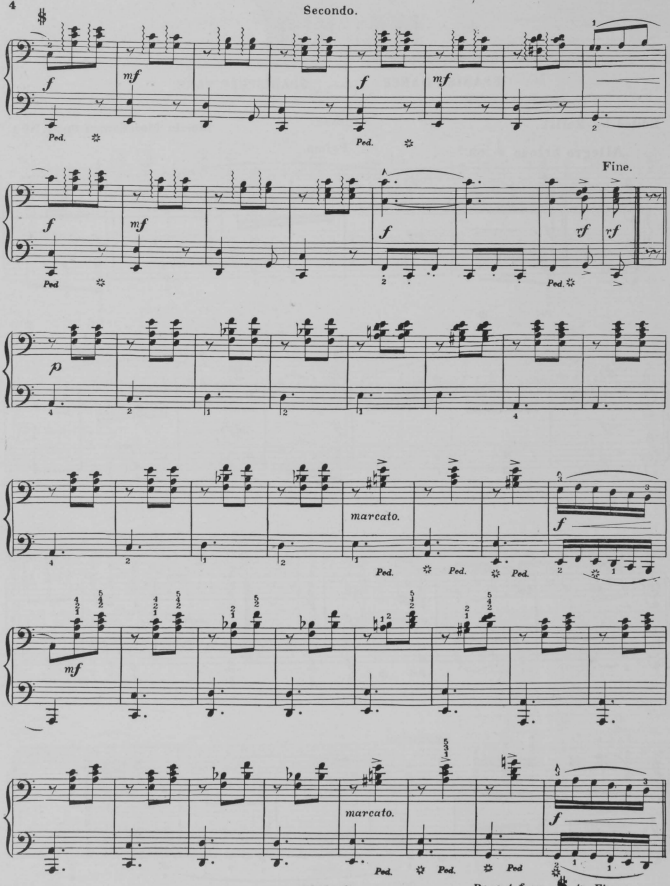
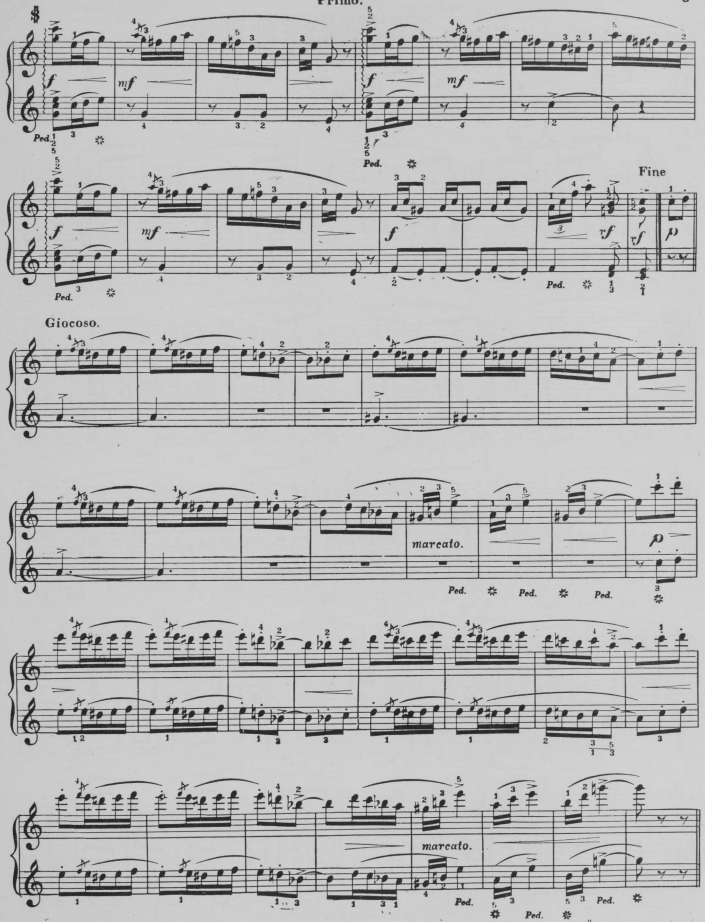



Secondo.
Fine.
marcato.
marcato.
Repeat from 𝄋 to Fine.

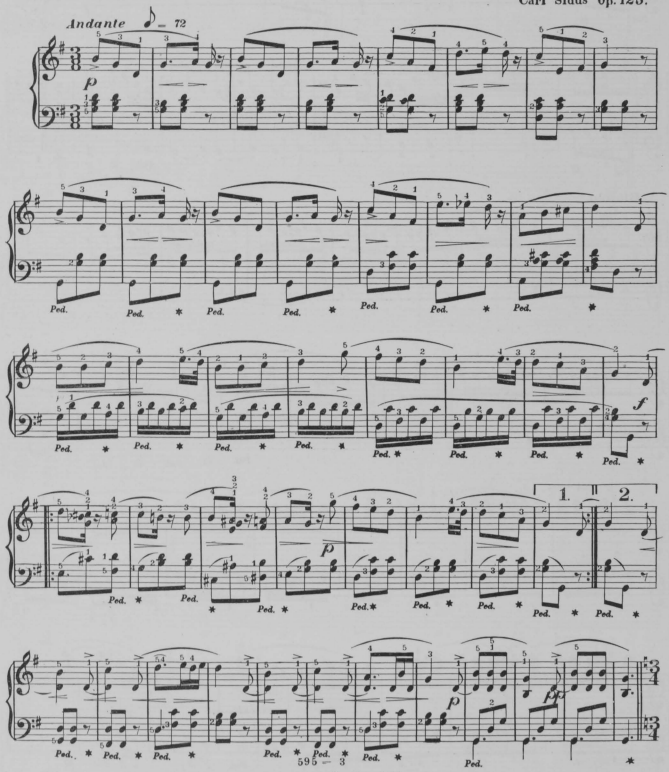


Repeat from 𝄋 to Fine.

IL TROVATORE

(Verdi.)

Carl Sidus Op. 125.



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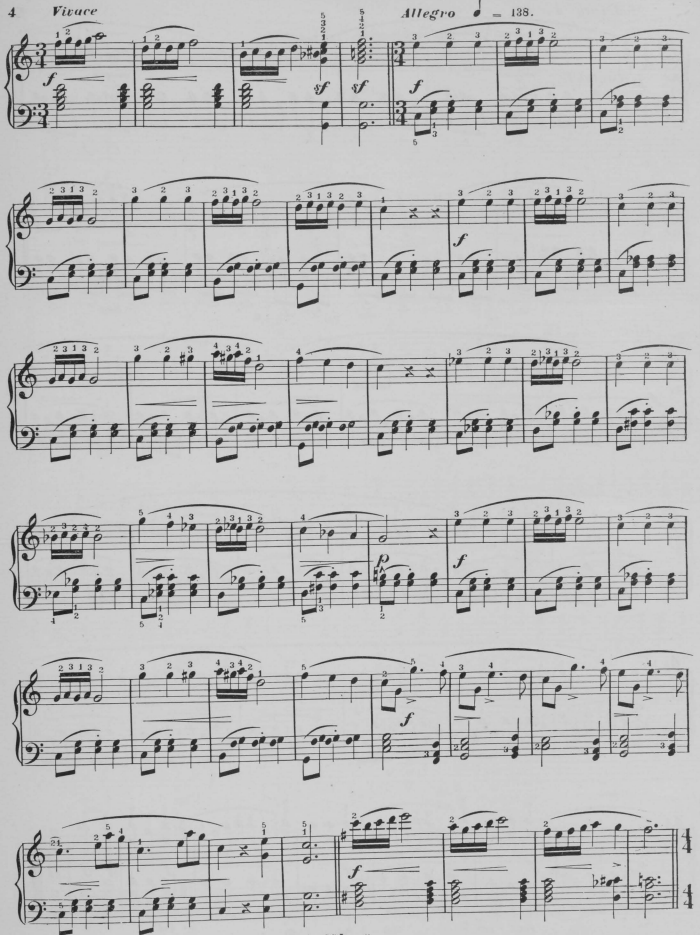
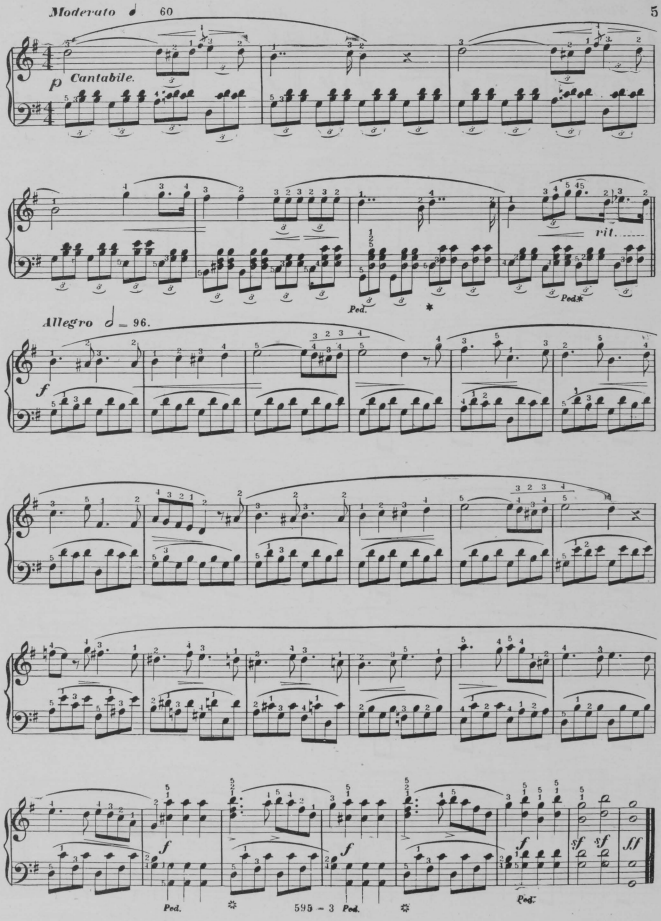

Vivace
Allegro ♩ = 138.

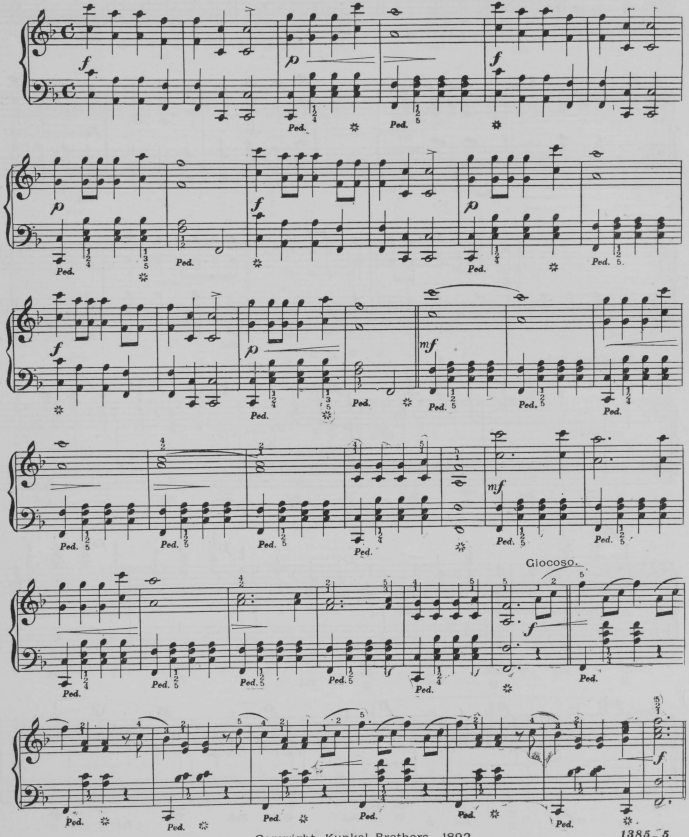

Moderato ♩ 60
p Cantabile.
rit.
Ped.
Allegro 𝅗𝅥 = 96.
f
sf
ff

OUR GIRLS.

MARCH

Paul Jones. Op. 71.

Tempo di Marcia ♩ = 92



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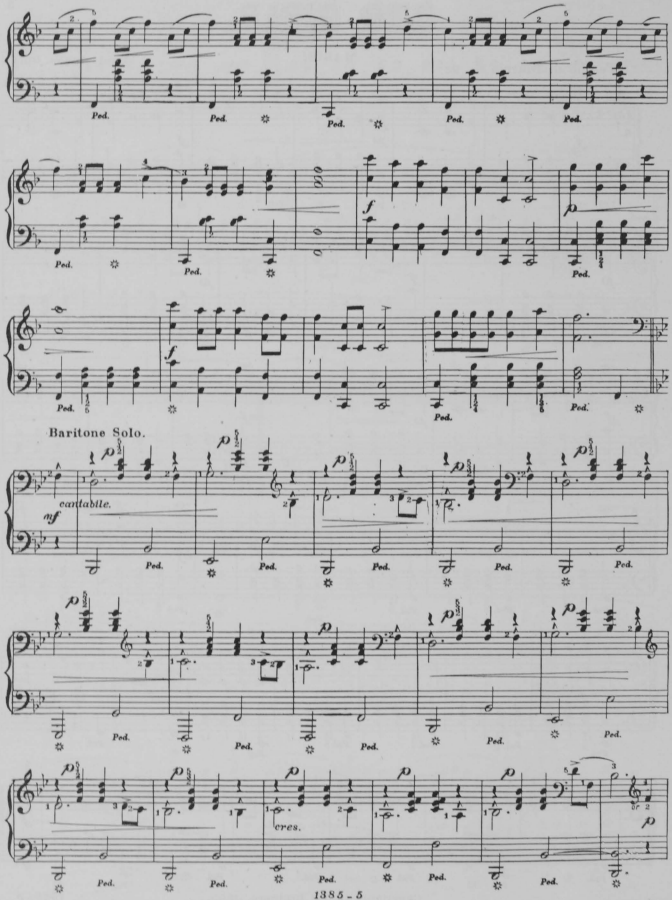
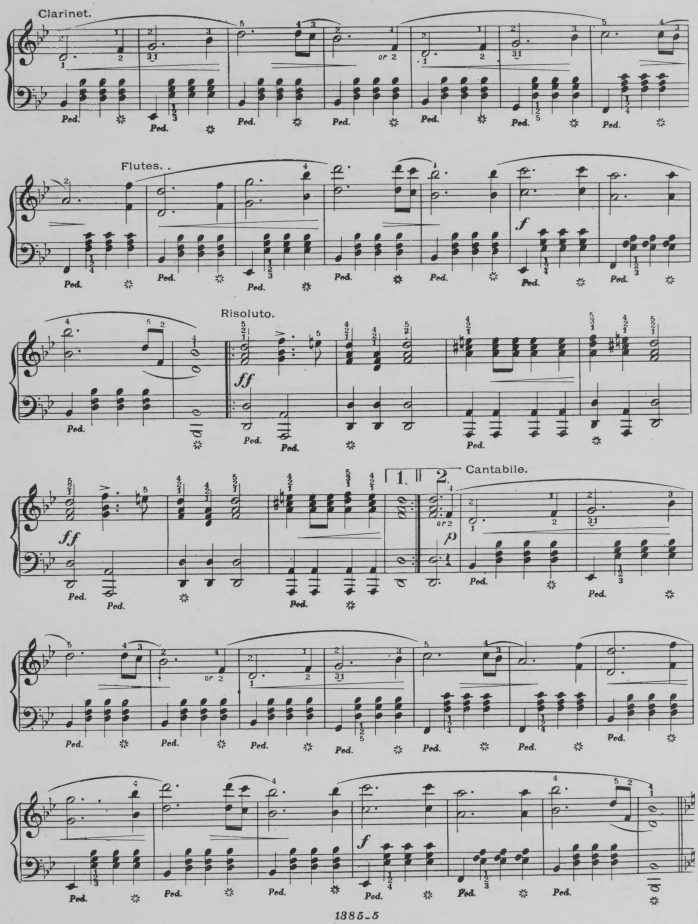
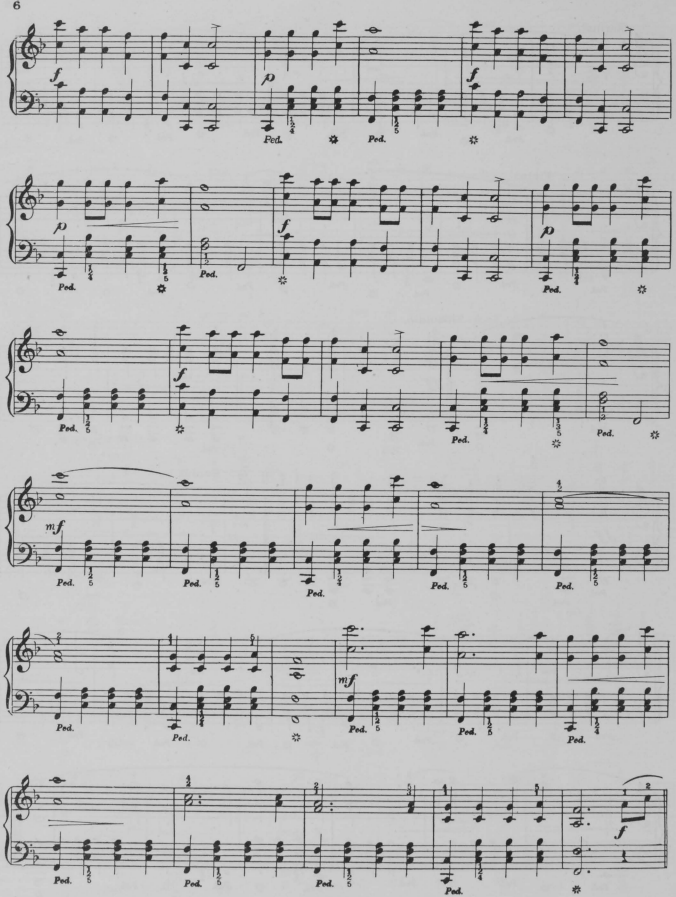
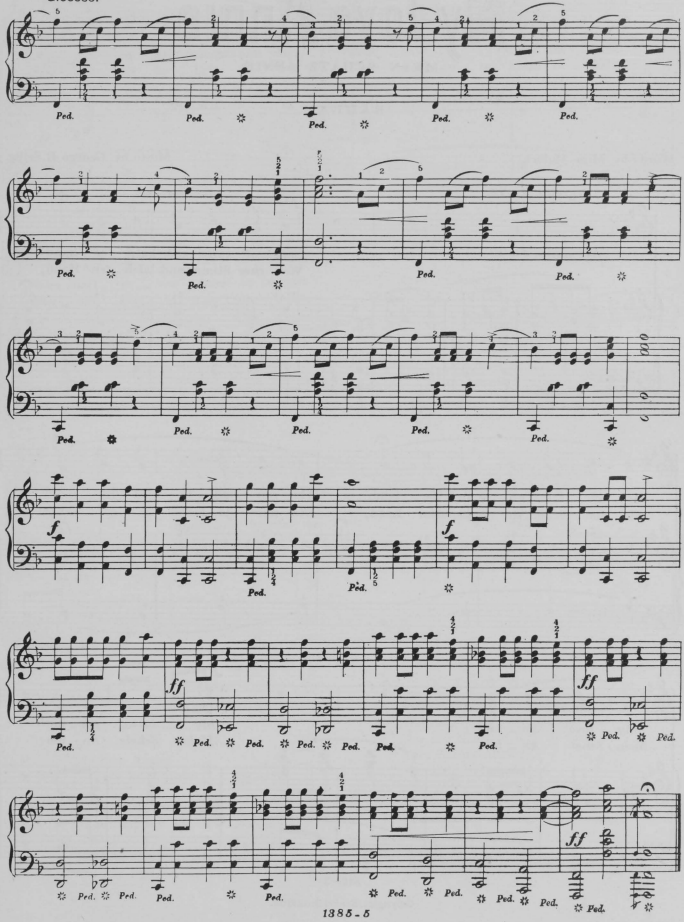

Ped.
f
Baritone Solo.
cantabile.
mf
p
cres.


Clarinet.
Flutes.
Risoluto.
Cantabile.


f
p
Ped.
f
p
Ped.
f
Ped.
p
Ped.
f
Ped.
mf
Ped.
mf
Ped.
f

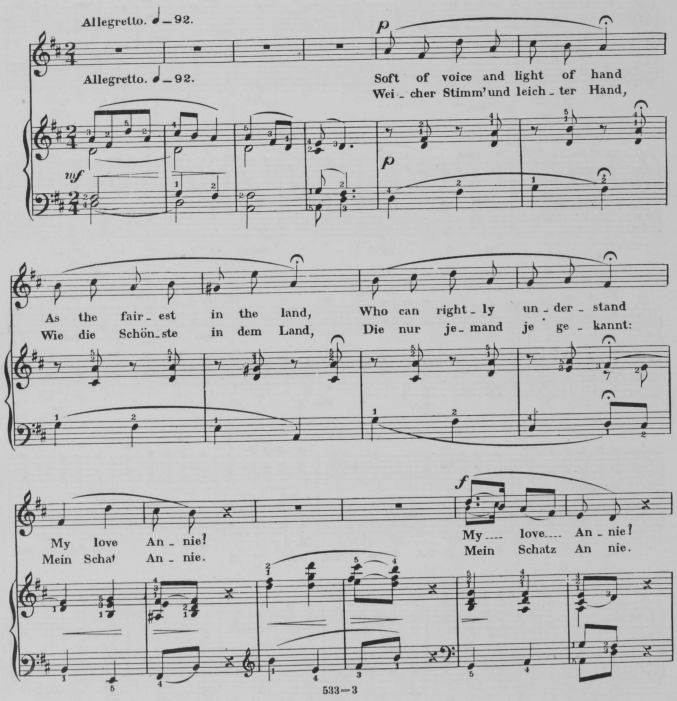

Glocoso.
Ped.
f
ff

My love Annie

MEIN SCHATZ ANNIE.

BALLAD.

Words by Miss Mulock. Music by George B. Selby.



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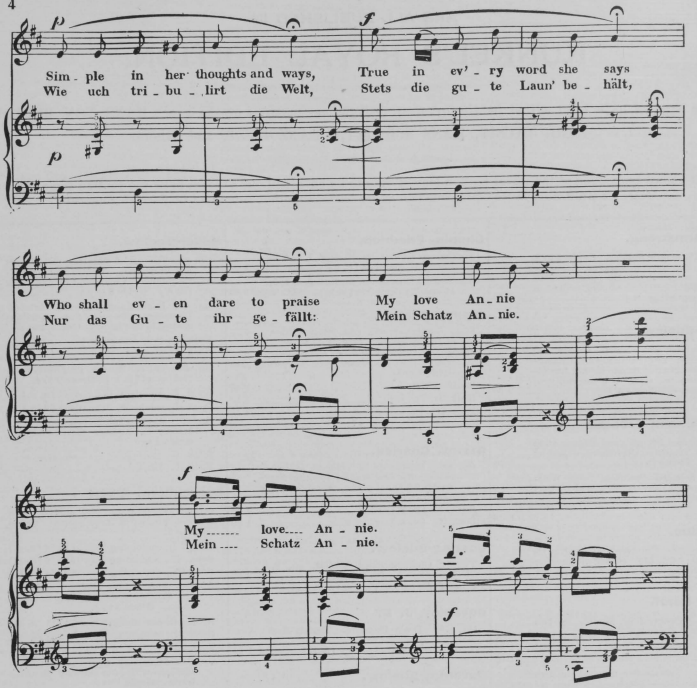

SECOND VERSE.

Midst a naughty world and rude
Never in ungentle mood,
Never tired of doing good,
My love Annie;
My love Annie.

Hundred of the wise and great
Might o'erlook her meek estate,
But on her good angels wait,
My love Annie;
My love Annie.

ZWEITE STANZE.

Einfach, treu in jeder Pflicht,
Wahrheit jedes Wort sie spricht,
Nur der Neidhold lobt sie nicht:
Mein Schatz Annie;
Mein Schatz Annie.

Hunderte der grossen Leut'
Ueberseh'n Holdseligkeit
Wo die Engel steh'n zur Seit':
Mein Schatz Annie;
Mein Schatz Annie.

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"MUSIC — THE ART OF THE NINETEENTH CENTURY."

Under this title, M. Gevaert delivered an address before the Belgian Royal Academy, in which he adduced many illustrations to justify the phrase. While admiring M. Gevaert's enthusiasm, says *Musical News*, for his own art, however, it does not seem that either his facts or his deductions from them are altogether impeccable. It is certainly true that at no period in the world's history has music attained such a degree of popular favor, whether it is considered in its technical or in its emotional aspects, and that in this sense the title, "The Art of the 19th Century," is to some extent justified; but this is surely not more marked in music than in the sister arts.

M. Gevaert said: "The passionate love of multitudes for singing or instrumental melody is not a new fact in the history of our world; this is because music is not alone an art, an æsthetic creation, but is at the same time an exercise of a primordial faculty, the manifestation of an impulse innate in human nature. * * * In all latitudes, at all epochs, and in every social situation, in peace or war, in prosperity or misery, melody by its inflections has sought to express the joy of living, hope, the terror of the invisible and the unknowable. Some races which have come to a high degree of intellectual culture—the Hebrews, the Ante-Islam Arabs—have been able to do totally without the plastic arts. Nowhere that I know of has anyone found to this day a savage tribe which does not possess at least a rudimentary melopœa and certain rhythms of dance." Such examples, however, seem to draw one to a conclusion different from that which M. Gevaert reached. He argued that love of music, of a kind, is innate in the human race, but that the 19th century, *par excellence*, is to be credited with its development as an art, and especially as a universal art. But it appears very questionable whether music, in many of the forms which he instances, can be credited with more than being the outcome of natural emotions and the rudimentary idea of melody and rhythm, with the manifestation of which even the most savage tribes are by M. Gevaert credited. The music practiced by the masses now, and even by the higher grades of society, is very far from reaching the level which would justify its being dignified with the large-sounding title, "Art." The reference to the plastic arts is also not particularly happy. It is well known that the absence of the cultivation of sculpture and painting among the Jews and Arabs was due to religious scruples, and not to any absence of desire to practice these arts. Indeed, the existence of the commandment forbidding graven images surely indicates the presence in considerable force of such a desire. Then, again, M. Gevaert implies that music in early days, and among savage tribes in later days, was more the result of natural instinct than of education or culture; but surely the designs and colors of the carved idols of savage races are as worthy of notice as their "rudimentary" attempts at music.

M. Gevaert also considers that the abundance of technical terms used in other arts at this present day, derived from music, is a further proof of the immense influence of the latter in this 19th century; but this argument might be used on the other side also. In reference to a musical composition we speak of "light" and "shade," "color," "atmosphere," "background," etc., just as freely as artists use the terms "tone," "loudness," "softness," and other similar expressions in speaking of painting.

However, beyond the above points, in which his arguments do not appear to have been founded upon sufficiently sure bases, the address of the honored director of the Brussels Conservatoire exhibits its author as a man of deep thought and of undoubted enthusiasm for music; an enthusiasm which certainly, with all its warmth, does not in all directions go beyond the bounds of the rational. He looks on music as the great civilizer, the leaven that may be expected to restore concord and brotherliness between the opposing forces of society. "The masterworks of the art of sound will never live in all their plenitude until the day when the inert and passive element of our audiences, at concert as well as at opera, finds itself reduced to a very small and despised minority. What will it be when the Ninth Symphony of Beethoven, that thundering musical apocalypse, is produced before a public chosen out of all classes of the population, and where from one end of the theatre to the other, and from one end of the work to the other, the collective impression is enriched by each one of the individual impressions, where all generous hearts find their highest aspirations and their best sentiments elevated to the highest degree, and resulting in an immense *Sursum corda* of humanity. Will it not be a lively realization of the sublime vision which appeared to Beethoven when he conceived his incomparable musical poem, '*Seid umschlungen Millionen?*'

"Certainly it is a beautiful dream. But is it anything else than a dream? Has musical culture any chance of achieving greater things, or even of maintaining itself in its present state? Is not its existence put in peril by the tendencies of modern democracy, turned exclusively towards material well-being? It is necessary to say that the peril most menacing for our art resides in the gigantic development which the means of execution have taken in the course of our century. The music of the present time is not the humble flower of the prairie, which blossoms spontaneously, and concerns itself neither with the hardness of the soil, the wind, nor the rain. It is a marvelous hothouse plant, which, if it is not to perish, demands assiduous and intelligent care and expensive tools. In order to perpetuate the real life of the master-works of modern music there is necessary a permanent army of executant singers, instumentalists trained by capable professors, instructed by wise masters, directed by chiefs who embody the thoughts of the masters. Such an organization supposes special schools, patrons, and large subsidies from the public authorities. To sum up, polyphonic art, the fruit of a laborious effort continued through ten centuries, appears to us as the æsthetic crown of western civilization, and its fate seems to be intimately bound up with that of existing society."

M. Gevaert proceeded to imagine the disastrous results that would ensue if music ceased to be protected by the State, and were abandoned to private enterprise. To us in England, where so much is achieved by private enterprise alone, his fears for the future do not appear serious, though to Continental musicians, accustomed to State subvention in various forms, the aspect of such a condition must certainly appear threatening.

However, M. Gevaert did not wish to depress his audience too severely by the contemplation of anything so dire as the withdrawal of State support from musical education schemes, and even extracted some little comfort from the thought of the feelings of envy with which future generations might look back upon the present and contemplate our advantages in "living at the close of a day in which music has worked such great miracles." It is curious that even at the end of his address M. Gevaert almost disproved the justice of his title, "Music—The Art of the 19th Century," by speaking of it as "the only one which has followed right up to the present time a march *constantly progressive and uninterrupted*, and has arrived at its complete flowering." Some will prefer to consider that the progress still continues, and that the flowering is far from complete, but will be seen in greater fullness as generations pass.

William H. Sherwood and his excellent company have just returned from a tour of over two months' duration through the Southern States. They have appeared in nearly all the large cities of that part of the country, and everywhere with great success. Their audiences have been large and enthusiastic, and the critics of the leading dailies of that section have been profuse in praising the work of the company. Mr. Sherwood is rapidly gaining recognition as one of the greatest pianists of the day. His technique is colossal, and his répertoire immense. His playing is marked by virility, and shows deep thought and intellectuality. The company will soon start on a long tour through the Western States, and hopes to be equally successful.

Paderewski and Marsick investigated Chinese music in San Francisco. The *Call*, of that city, says: "Paderewski was particularly pleased with a bamboo flute. This had a sad, sweet tone, even when Chinese airs were issuing from it. A species of mandolin also excited his curiosity, while the ear-piercing flageolet, with its bagpipe-like tone, was not so favored. Marsick was more pleased with the little two-stringed fiddle, which has a head like a mallet. His method of holding the instrument caused much amusement to the Chinese, and he abandoned all attempts to play on it after having succeeded in winning several plaintive shrieks from the unwilling strings. But he admired the rattle-snake skin that covered the head of the fiddle. 'There is no doubt that the Chinese play tunes," Paderewski said, in discussing this music, 'but listen as I could, I only discovered two. There may be others, of course; but at the theatre, at the temples, at the restaurants, at the clubs, and in the houses we did not enter, these same tunes were being played. Both were of the same general class. There were orchestral embellishments and additions, but there were never variations. The same tune was played over and over again. Sometimes it was faster and sometimes slower. Again, the long banjo with the snake-skin head would introduce a tremolo effect. The extra fiddles would make additional flourishes, and "bang! bang!" the great cymbals would mark some emphatic feature, and the rattle of the drums would be introduced, but the same tune was there all the time.'"

THE NIBELUNGEN AT BAYREUTH.

Novello, Ewer & Co. are the New York agents for the Bayreuth Opera House, and are now booking orders for complete cycles at $20. The operas will begin on July 19th. In commemoration of 1876, the four dramas of "Der Ring des Niebelungen" will be performed five times. The five cycles will begin on successive Sundays, beginning on the date mentioned, and occupying in each case four consecutive days. Thus, "Das Rheingold" will be given on Sundays, July 19th, July 26th, August 2nd, August 9th and August 16th; "Die Walkuere" on July 20th, July 27th, August 3rd, August 10th and August 17th; "Siegfried," July 21st, July 28th, August 4th, August 11th and August 18th; and "Die Goettterdaemmerung," July 22nd, July 29th, August 5th, August 12th and August 19th. The performances will begin at 4 o'clock and end at 10 P.M. There will be intervals of about an hour between acts. After performances special trains will be run in various directions. A special committee will assist visitors in finding suitable lodgings. When tickets are delivered to applicants, a form of application for lodgings will be furnished. The casts have not been made known. However, Lilli Lehmann, Wilhelm Gruening and Marie Brema are engaged. Jean and Edouard de Reszke will not go to Bayreuth after all.

Why is it that prize competitions in musical composition are productive of failure while in literature they bring good results? says *Presto*. Many of the choicest contributions to both prose and poetry were called forth by money offers, but it is difficult to recall any deathless works of the musicians which were similarly inspired. Even Buck's "Golden Legend," which won the prize at one of the Cincinnati May Festivals, was later found to be an old composition retouched for the occasion, and Wagner's "Centennial March," which brought $5,000 from the Philadelphia Commission, turned out to be a discarded extract from an opera written years before. So it seems to be easier for the writer of literature than for the musical composer to respond to an "emergency call," though why it should be so is difficult to understand.

Sir Arthur Sullivan has just confessed that he does not always work with the rapidity ascribed to him. "When the fever is on me and the subject excites my fancy I can turn out four numbers in a day. On the other hand, I have spent a week over a single song, setting it over and over again, until I felt the melody interpreted the story of the words. I have thrown in the fire dozens of tunes that might have been used as 'pot-boilers,' and sold to the music shops on the strength of the popularity of my name. But into the flames they went, and they never can rise up against me. There was a song, 'The Merryman and the Maid,' that gave me infinite trouble. I really believe I spent a fortnight over that blessed jingle, and must have set and reset it a dozen times before I was content."

Borodin, the Russian composer, was so passionately devoted to music that he abandoned medicine and chemistry, to both of which he had been trained, in its favor. He played for hours at a stretch—on one occasion from seven in the evening till seven next morning. Persons have done as much and more as a feat of endurance for money; but Borodin never dreamt of his twelve hours, but played on out of a pure and simple love for music. He was very fond of the flute, as to which they tell this queer story about him. Returning home one night with a friend he fell into a cellar. His friend wondered what on earth had become of him, when all of a sudden an underground tooting revealed Borodin's fate and whereabouts. It seemed that the moment he got over the shock of his fall, Borodin had been more anxious for his beloved flute than for himself; and the notes his friend heard were the result of his playing to find out whether or not the flute was injured.

It is said that with one exception all the principals of the Metropolitan Opera Company have been re-engaged for next season. The exception is Calve. The management wants her, but the prima donna has placed an increased value on her services. It may be assumed that the matter will be arranged, and that Calve will again delight the public with her magnetic art. Mancinelli, the conductor, will resume his old place.

It is interesting to note how completely the new operas have usurped the places of the old in Germany. During the year 1894, "Cavalleria Rusticana" was performed five hundred and fifteen times; "Hansel und Gretel," four hundred and sixty-nine times; and "I Pagliacci," four hundred and sixty-seven times. On the other hand, "Lohengrin" was performed two hundred and seventy times; "Carmen," two hundred times; and "Faust," two hundred and four times.

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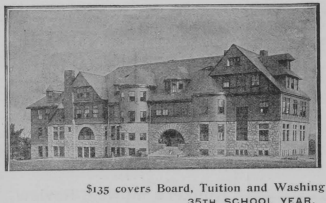

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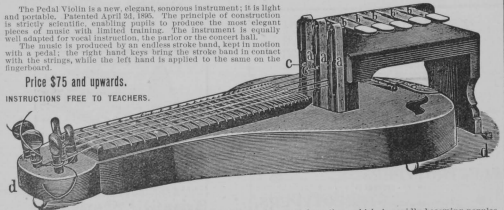

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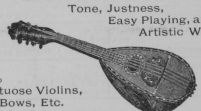

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